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INDIANAPOLIS.

At the annual Exhibition of the John Herron Art Institute in January, the sales made were as follows:

Paintings.

F. W. Benson, "A Summer Day" ..\$2,500.00
Charles Bittinger, "The Bride"..... 1,000.00
Susan W. Serpell, "The Visit"..... 500.00
William E. Scott, "Rainy Night
Etaples" 175.00

Bronzes.

Anna C. Ladd, "Dancing Girl"..... 75.00
Carol Brooks MacNeil, "Tulip Baby" 35.00
Bessie Potter Vonnoh, "Good
Night" 65.00

\$4,350.00

In coming into the Museum field some months ago, Mr. F. Allen Whiting, Director of the Institute, felt very strongly that if the Institute was to continue to improve its exhibits, it must in some way develop sales from the exhibitions, and make the artist feel that he had some advantage in exhibiting here, beyond the mere fact that his picture was shown in a carefully selected show. The record made for this exhibition seems distinctly encouraging and it is hoped to increase the sales each year.

BOSTON.

Lawrence Mazzanovitch, who is now holding an exhibition at the Vose Galleries, has been considerably talked of. He is said to have created a sensation at the Paris Salon some four or five years ago, and the New York and Chicago papers have given him great praise. It isn't likely that "he will rank with the immortals," as one paper predicts, he will, if not spoiled by adulation. His pictures show talent and are decidedly likeable. There is a deal of originality in his motifs. Especially notable are "Evening of the Day," "Zero," and "Spring Freshets."

Lester W. Stephens is showing a number of his paintings at the 20th Century Club.

In the gallery of the St. Botolph Club, where William Paxton is having an exhibition, the visitor is fairly dazzled by the brilliancy and actual quality of the paintings and by the complete technical mastery of the painter.

Whatever may be the opinion—and certainly there are varied opinions of what he chooses to do, few can cavil at the power with which he does it. Among the pictures are a number of portraits: "A Girl Sweeping," "The Housemaid," "Girl Sewing," "La Russe," etc.

Apropos of Mr. Paxton, it is understood that he has resigned his position of instructor at the Museum Art School. The resignations of Messrs. Tarbell and Benson have gone into formal effect. Messrs. Bosley and James, both comparatively recent pupils in the school, are to fill their places.

An exhibition of Albert Andre's work at the Brooks Reed Gallery, comprises a number of landscapes, interiors with figures, and still lifes, among the latter, one of the most attractive is a painting of a geranium.

At Doll & Richards there are now some of C. H. Davis' landscapes, including "The Summer Pastoral," "Misty Morning," "Coming of Spring," etc.

The Art Club has opened its 79th exhibit. There are a lot of good things there by such people, as Mary Macomber, Frank W. Benson, C. H. Davis, Willard Metcalf, Adelaide C. Chase, Daniel Garber, Cecilia Beaux, Mary Cassatt, Louis Kronberg, Karl Nordell, Frank Tompkins, Luis Mora, and others of like standing. A delightful picture of a young girl holding a rose is by Hawthorne.

Henri Caro-Delvaile is showing his family group at the Museum, a striking contrast to Besnard's work just gone.

WORCESTER.

The Worcester Museum in its last bulletin announces the purchase of the following paintings for its permanent collection: "Pool in the Woods," by George Inness, "Summer Day" and "Afternoon," by A. H. Wyant, "Une Mère," by Alfred Stevens, "The Hon. Miss Stuart," by Lawrence, and of the 15th Century north Italian school, "Madonna of the Rose Garden," by Stefano da Zevio.

OBITUARY.

John George Brown.

John George Brown, better known as "J. G." Brown, died Feb. 8 last at his home in this city. He was born on November 11, 1831, in County Durham, north of England, and his boyhood was passed in Newcastle-on-Tyne, where he served seven years' apprenticeship in learning the glass trade.

He went to London in 1853 and supported himself by drawing and painting portraits. Soon afterwards he came to New York and worked in the glass works of William Owens, in Brooklyn, where two years later he married Mr. Owens's daughter.

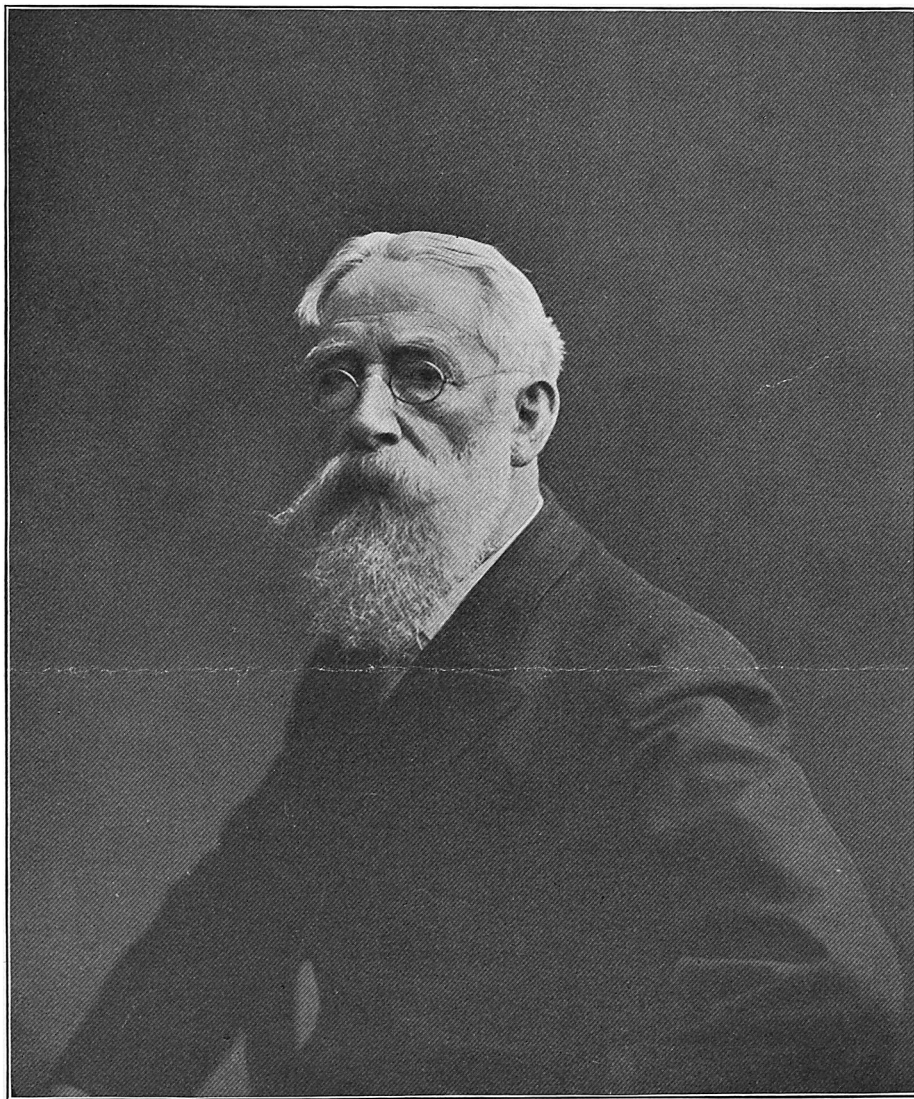
Swedenborgian theories—the Beards, Sanford Gifford, Kensett, McEntee, Wood, Le Clear, Wyant, Albert Beirstadt, William Page—sooner or later almost every one of the Academicians have been here for longer or shorter periods."

When an infant the artist's right hand was scalded so severely that throughout his life the hand was badly deformed and three of the fingers were practically useless.

During the last decade Mr. Brown had made a practice of locking away a certain number of his paintings every year in a safety deposit box. He produced between twenty and thirty a year and many of these have never been seen except by a few who happened to visit the painter while at work.

BROOKLYN MUSEUM EXHIBITS.

There will open at the Brooklyn Museum on Mar. 1, to continue through the month,



THE LATE J. G. BROWN.

He then opened a studio in Brooklyn and tried portrait painting, one of his first orders having been for a portrait of John L. Gilliland, for which he received \$25. He soon began to paint street boys, his works bringing from \$5 to \$30. His first work to attract wide attention was "His First Cigar," which sold for \$150. He exhibited for the first time at the Academy of Design in 1860 and the following year was made an Academician for his "Curling—Central Park," painted for Robert Gordon. He was chosen president of the Academy in 1869 and also served as president of the American Water Color and Artist Fund Societies.

Since 1863 he has painted in his studio, at No. 51 West 10 St. In 1904 he said:

"To think that I should have been here now more than forty years! Many are the good fellows gone who have made these walls echo with their laughter. There was Homer D. Martin bubbling over with quaint, funny speeches; George Inness, with his

several important exhibitions, arranged by the new Curator-in-Chief, Mr. William Henry Fox, as the first of a series of special art displays of art and educational importance.

The March exhibitions will comprise the Joan of Arc display, to be transferred from the Numismatic Society Gallery, New York, the pictures selected from the collection of Mr. James G. Shepherd of Scranton, Pa., recently shown at the Lotos Club, and another selection of pictures from the collection of Mr. Louis A. Lehmaier, as well as a number of bronzes and terracottas by Bessie Potter Vonnoh, and some of the Museum's recent accessions, including the pictures secured at the recent Chapman sale by Mr. Charles A. Schieren for the Museum.

FORT WORTH (TEX.)

The Fort Worth Museum of Art has received a gift from Mrs. Walter Shirlaw of four paintings by her husband, the late Walter Shirlaw. The pictures, two oils and two water colors, "Uncoiling, Brittany," "After the Bath," "Clam Digging, Annisquam" (water color), "Near Ellenville, N. Y." (water color), are charming and characteristic canvases, and emphasize the versatility of the lamented artist.

METROPOLITAN MUSEUM.

The February Bulletin of the Metropolitan Museum announces the following accessions by the department of Classical Art (which are displayed in the Boscoreale Room) during the year 1912—a colossal Roman portrait bust of a man in porphyry about the II century A. D.; another remarkable head of Athena, in the so-called archaistic style, executed in Roman times in imitation of the archaic period of the VI century B. C., a fragment of a Greek VI century stele, with a relief of a youth carrying a staff and a Greek gravestone in the form of a vase.

Among the bronzes of importance are: a large statuette of Aphrodite, of the Knidian type, of beautiful workmanship and executed in Asia Minor during the late Greek period and a remarkable group of bronze vases, notable for their delicate proportions and for their beautiful turquoise-blue patina.

Other interesting additions include, among the drawings of Old Masters lent by Mr. J. Pierpont Morgan, a group of pen and ink sketches on fifteen leaves of soft paper, a XIV century statue of wood, presumably representing St. John the Apostle, an exceedingly rare miniature of Stephen Salisbury by John Singleton Copley, purchased by the Museum and a number of other valuable objects.

The annual meeting of the Corporation to which all Fellowship and Sustaining members are invited will be held Monday next at 4.30 P. M.

During the exhibition of the Morgan collection of pictures the attendance at the Museum on the past four consecutive Sundays aggregated 45,600.

ART BOOK REVIEW.

The Art of the Uffizi Palace and the Florence Academy. By Charles C. Heyl, Boston. 1912. L. C. Page & Co. 8vo. 359 pp. 49 illustrations. \$2 net.

Tuscany having given birth to almost all the renowned Italian artists, it is only appropriate that Florence should have become the depository of their most famous works. Hence this most recent volume in Messrs. L. C. Page & Co.'s series of "The Art Galleries of Europe" has its natural place in their programme; supplementing, moreover, the earlier one dealing with "The Art of the Pitti Palace."

Leading up to his main subject, the Uffizi Gallery, Mr. Heyl takes up the Academy, and the Museum of San Marco. In connection with the former, he gives an interesting account of the execution by Michel Angelo of his celebrated statue of "Dante."

Among the effective illustrations which embellish this part of the work are: "The Adoration of the Shepherds," by Ghirlandajo; "The Baptism of Christ" by Verocchio; "The Assumption of the Virgin" by Perugino.

In chronological sequence follow the histories of Tuscan-Byzantine art and of the Gothic pioneers, followed by a dissertation on the "Influence of the Cloister"; another digression being a discussion of the "Spirit of the Quattrocento."

Erected about 1580, the Uffizi Palace had two floors. In the lower one there are now various public offices, while the upper part of the building has an oblong corridor from which rooms extend on each side, containing the works of special artists. Thus we have the rooms of Lorenzo Monaco, Botticelli, Leonardo, Michel Angelo, Van der Goes, Rubens, Baroccio and San Giovanni. In addition to these special rooms are others for the Tuscan, Dutch, Flemish, French and German schools; as well as rooms for inscriptions, miniatures, panels and drawings. A passage connects the Uffizi with the Pitti Gallery.

The locations of the various rooms are indicated by a well executed, numbered plan, which adds to the completeness of the work.

In spite of losses at various times, the Uffizi Gallery is regarded as one of the most important in Europe. In 1903 Signor Corrado Ricci was appointed director of the Gallery. Under his direction several important additions have been made; among them the incorporation of the entire collection of the gallery of Sarta Maria Nuova.

But, interesting as the earlier portion of the work is, there is no doubt that its chief attraction for art-lovers is in the latter part, in which about 150 pages are given to a detailed account, of works in the Uffizi Gallery.

Thirty illustrations include reproductions of pictures by Fra Angelico, Raphael, Titian, Rubens and Correggio. The sculptures are treated in a separate chapter, and the work concludes with a review of the Bargello and Cathedral Museums.

Those who have the opportunity of visiting the museums of Florence will appreciate Mr. Heyl's work as a valuable guide, while those who have not that advantage will derive much benefit from its perusal, in conjunction with its artistic illustrations.